



Método del fagot de las Américas

Bassoon Method of the Americas

Versión beta | Beta Version

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Módulo 5-1 | Module 5-1

Introducción, Ornamentación 1 | Introduction to Ornamentation 1

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Recursos del Barroco | Baroque Resources: https://2reed.net/bdp/bdp_baroque.html



Vídeo (BDP # 58) Español Ornamentación 1: Introducción.

[YouTube](#) | [mp4](#) | [Transcripción](#)

English Ornamentation 1: Introduction. [YouTube](#) | [mp4](#) | [Transcript](#)

Prefacio | Preface

Before beginning a study of ornamentation, it is important to understand the limits of knowledge on the subject. **No Stasis** Ornamentation is often presented as a single method of application to music over a period of time. For instance, books on the subject by Quantz or C. P. E. Bach could be faulted for promoting this idea since they present the topic in a summative fashion. They are written as “the last word” on the subject. However, human culture and people are constantly evolving, and changes in styles and preferences are marked within our cultures each decade. Since we observe this in our cultures, we should assume it to be the same in earlier periods.

Incomplete The evidence for performance practice in the Renaissance, Baroque, and Classical periods is incomplete. We have some written texts but no audio recordings. Taking this to our day, would it be possible to reproduce the styles of Miles Davis or John Coltrane by relying only on written records and not upon their recordings? Do the writings about these two performers accurately present their extemporaneous performances? We are in much the same quandary when presenting Vivaldi's performance practice.

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Even when artists such as Quantz and C. P. E. Bach have produced writings about their performance practice, how accurately does this portray their everyday practice? Are we seeing only the best examples of their practice (**See Quantz Adagio) rather than their standard performances? **Lack of Expertise** To comprehensively understand a style of music, examples of good and poor practice are needed. While we have some historical evidence of excellent and poor samples of counterpoint and pentimenti, we are missing examples of good and poor live performance practice in the Baroque period. Such is not the case for our contemporary culture. For instance, at any extensive Jazz program in a major USA university it would be possible to find examples of excellent, good, mediocre, and poor performances of Jazz in a certain style. The Jazz professor on hand could explain the difference between the performance competencies. With enough time, it would be possible to publish a collection of recordings with text explaining to the uninitiated what the differences are in standards. This is what we lack in our introduction to Baroque performance practice. We are provided with written examples of the carefully prepared examples in treatises. But we can't access contemporary examples of less successful performances in that style. At best, we will come away with an incomplete understanding, without a full expertise. **Lack of Evidence** Access to recordings is a tremendous benefit to the study of Jazz. For instance, it is possible to ascertain how John Coltrane's improvisation changed over 20 years. Asking such a question about Antonio Vivaldi's change in improvisation over 20 years is a futile pursuit.

That said, we now launch into our introduction to ornamentation, hoping to provide just a bit of clarity.

*** | The Purpose of Ornamentation

Por qué ornamentamos la música barroca? Bueno, es la tradición de la música barroca y si les interesa tocar música barroca (de una forma cercana a la tradición) deberán ornamentar. Además es necesario ornamentar en muchos lugares de la música barroca.

So why do we ornament Baroque music? Well, it is the tradition of Baroque music and if you're interested in playing Baroque music (so that it is close to the tradition) you will need to ornament. It is also quite necessary to ornament in many places in Baroque music.

Adicionalmente, la ornamentación en la música barroca refuerza la música y permite al intérprete una expresividad adicional. A mí me gusta eso porque puedo individualizar mi interpretación.

In addition, ornamentation in Baroque music enhances the music and it allows the performer additional expression. I like that because I can individualize my performance.

***** | Required Ornaments**

*** | Cadences, particularly those that end sections and movements, require trills and these are often preceded by appoggiaturas.

Identify the Six Cadences

[https://imslp.org/wiki/6_Bassoon_Sonatas_\(Galliard,_Johann_Ernst\)](https://imslp.org/wiki/6_Bassoon_Sonatas_(Galliard,_Johann_Ernst))

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SONATA I

Cantabile

Piano

Figure 1. Galliard, Sonata 1, 1st Movement

*** | John Ernst Galliard supplies the trill for the first cadence, but does not supply trills for the rest of the cadences.

*** | Cadence examples

*** | Here is the trill approached by an appoggiatura in the final cadence of Galliard's First Sonata, first movement. Play the appoggiaturas on the beat, not before the beat.



Figure 2. Galliard, Sonata 1, 1st Movement, Final Cadence.

*** | Create trills with appoggiaturas (on the beat) and terminations following the first example in each line.



*** | When a trill is approached from above, I don't add the appoggiatura.



*** | Simple Ornamentation

*** | Filling in thirds is simple way to vary a melodic line.

[https://imslp.org/wiki/6_Bassoon_Sonatas_\(Galliard,_Johann_Ernst\)](https://imslp.org/wiki/6_Bassoon_Sonatas_(Galliard,_Johann_Ernst))





Figure 3. Galliard, Sonata 1, Hornpipe with Ornamented Version.

*** | Slurs

*** | Another way to vary Baroque music is to add slurs. Composers allowed performers the freedom to vary articulations. Slurs should be added particularly in slower movements.



Figure 4. Galliard, Sonata 1, 1st Movement, Opening with Slurs.

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